

February 19, 1998

Puget Sound Photographic Collector's Society, Inc.

Vol. XIX, No. 5

WHAT	NEXT REGULAR MEETING OF PSPCS
WHERE	DES MOINES MASONIC TEMPLE 2208 S. 223rd St. (Take Midway exit #149 west off I-5..go to first stop light west of Pacific Hwy. S...turn right.)
WHEN	Thursday February 19th, 1998..7:30 till 10:00 p.m. (doors open about 6:30 pm)
WHY	Short business meeting..show report..auction (one item per member please)..door prize..Show & Tell..members trade and sell tables (free to members, please cover during business meeting). Program: will be by <u>Jim Villet</u> who will talk and show a favorite part of his collection.

IT IS TIME TO FISH OR CUT BATE:

Yes, thats right, dues are due NOW! If you have one of these unhappy faces on your Bellows mailing label you have not yet paid your 1998 dues and this is the last issue of The Bellows you will receive. If you have decided to drop your membership we wish you hail and farewell and happy hunting. If you have just overlooked paying please send you \$10.00 along to Shirley (address is at bottom of page two.) Thank You!

SIGGI IS AT IT AGAIN:

Sunday April 5th is the date of Vancouver Canada's next show under the driction of Siggi Rohde (604 941-0300...WCPHA, Box 78082 2606 Commercial Drive, Vancouver B.C. V5N 5W1) Show location is Jericho Hill Centre 4196 W. 4th Ave. Vancouver B.C. Admission from 10 am to 4 pm is \$3.00. For \$15.00 you can slip in at 9:00 am. There is free parking..food/drink, 130 tables at \$30.00 each. This show is by the Western Canada Photographic Historical Association.

CHUCK CHECKS IN:

Astoria, Oregon member Chuck Meyer writes in with two questions he would like answers to. Question Number one: "Recently I have accumulated a number of Nikon F bodies with various lenses and meter prisms. This is a little out of my usual line of stuff and I would like to get suggestions for reasonable selling prices from one or more PSPCS club members that deal with Nikon." (Is this a come-on sales pitch Chuck? Ed.)

Question number two: Concerning old cameras. "For longevity of our old leather bellowed friends should they be stored closed up, partially out or extended with the bellows thus out all the way? Should anything be put on the bellows/leather to keep them supple; or should they be left alone?"

If you have thoughts/information on the above two questions you can contact Chuck at 475 14th St..Astoria, Or. 97103 or phone 503-325-0759 or FAX 4776.

This Month's Mystery Question- (Used with thanks to the Photographic Historical Society Newsletter, Ed.)

There are not many collectors of Polaroid cameras although there have certainly been enough models produced for a sizable, if not very valuable, collection. One model may possibly be one of the most elusive and therefore potentially valuable. Very few were made- and those were recalled and scrapped. What camera was it? **Answer at end of Newsletter**

****BACKSIDE INFORMATION****

Meeting came to order at 7:40 p.m. 47 members and guests were present. Minutes of December meeting were approved as read. Treasurer gave year end report on both the club and show income and expenses. The club and Show ended in the black for 1997!

UNFINISHED BUSINESS:

Bob Kelly reported that he is still receiving member internet information requested in the January Bellows. Mike Symonds is writing an article (or six) on Nikon for the club Website. There is an article in the works on Dierdorf cameras and Bob Peters is working on collectors link. We can also publish selected internet addresses in The Bellows.

Mike Immel and members of his Show committee gave reports on their progress. Mike said everything is going smoothly. Committees are set. Don Tempel reported that we have 50 hotel rooms reserved at the Best Western Park Plaza on South Hill in Puyallup. If 40 of them are filled we will get our Hospitality Suite for free. Gery Sivertsen reported that he had already received 40 table reservations. General public brochures would be mailed out on January 26th. (Gary now reports that all tables were sold by February 1st and he is building a waiting list. Ed.)

NEW BUSINESS:

A letter from Antique Photographica in New York regarding an absentee auction coming up on March 7th was passed around. An article about the "new" Argus 3-D camera was also passed around.

PROGRAM:

Bill Adams showed his favorite camera which was a Gift Kodak with it's art deco box. Bill found it in a second hand store in California while he was down there for his 40th high school reunion. This explains why it is one of his favorites... it conjours up "old" memories.

SHOW & TELL, AUCTION, DOOR PRIZES:

Five members brought treasures for show and tell. Ten items were auctioned for a total of \$294.00. Door prizes were won by Merle Carey..Spy book, and Don Friend.. Kodak baseball cap.

ANNOUNCEMENTS:

Dave Studebaker announced that he has set up an office at his home and is displaying cameras from his collection he is putting up for sale. If you are interested please call (253) 582-4878..and make an appointment to see the items he has for sale.

Meeting adjourned at 8:55 p.m. for selling, trading and cookie munching.

PORTLAND CAMERA SHOW ON SATURDAY, MARCH 21ST: This is the Portland Photographers Forum's 16th Annual Swap Meet. It will be held at The Collectors's Market (old Pay-n-Pak store). 10 am to 4 pm..\$4.00 admission. Call (503) 557-9196 for all information.



THE BELLWS Newsletter is published 9 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to: Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (253) 564-4046

The P.S.P.C.S. internet address is: <http://www.geocities.com/eureka/park/3740/>

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow, 300 Pease Road, Cle Elum, WA 98922 (509) 674-1916. P.S.P.C.S. members receive first notification of our last Saturday in April yearly show.

PRESIDENT: DAVE STUDEBAKER, (253) 582-4878

The Point of "View"

by Milan Zahorcak

This is one of those times where everyone uses a term whose meaning they think they know — until they think about it. In a recent electronic ad, I made reference to a "view" camera, then to a "studio" camera, and then finally to a "field" camera. Minutes later, I got a question from a puzzled reader, "Weren't they all 'view' cameras?" He asked me how I was making the distinction since they all employed ground glass focusing. Hmmm. Well, in the beginning ...

Long before photography's official birth in 1839, and even before Niépce in the 1820s, artists were using camera obscuras — essentially, an empty camera with ground glass focusing — to help faithfully record and illustrate "scenes from nature." Until about 1812, camera obscuras used either a pin-hole, or a lens adapted from a telescope or a microscope, to project an image onto the ground glass that the artist would then trace.

Pin-hole images tended to be dim and soft, while the other lenses produced images that covered only very narrow fields of view. What was needed was a lens that could cover a reasonably wide field with relatively little distortion. In 1812, came the first great advance in photographic optics, even though the photographic process hadn't been invented. An English scientist, William Hyde Wollaston, designed the first proper and useful photographic lens — although, of course, it would be almost three decades before it actually saw use on a true camera.

The Wollaston Landscape Lens was a simple, single-element lens with one concave surface and one convex surface. Counter intuitively, the concave surface, the "in-ny," faced toward the subject while the convex surface, the "out-ty," faced the ground glass. Camera obscuras were quickly fitted with the Wollaston landscape lens, and the images they projected were significantly brighter, flatter and essentially distortion free — well, at least over most of the field, and as far as the artist could tell.

The landscape lens was around for twenty-seven years before it was ever fitted to a true camera. It was found to have several severe problems that limited its use as a photographic lens, but in the 1830s, a French optics maker, Charles Chevalier, began playing with a design using two elements made of different types of glass and cemented together. This was a plano (flat)-convex, or concave-convex design with the plano or concave side towards the subject and the convex towards the ground glass. This was the lens used by Daguerre on his camera.

A number of other French opticians produced lenses that played on Chevalier's design, but all of them were essentially the same. The two-element cemented lenses all eventually became known as "French" landscape lenses. These lenses worked wonderfully outdoors, and they were used almost unchanged for many years, reaching well into the early part of this century.

Landscape lenses are easily identified because they are overwhelmingly found in simple brass barrels with an element only at one end, and nothing at the other. They are often mistakenly thought to be missing an element, but, nope, that's the way they were. By the way, this is a bit simplistic: I suppose a lens really could be missing an element, and be mistaken for a landscape lens, but we'll worry about that some other time.

The problem with landscape lenses was that they were too slow to be used indoors. Most early landscape lenses would be rated today at about $f/11$ to $f/16$. Considering that the Daguerrean

emulsion would have had an ISO rating of a lot less than 1, it shouldn't come as a surprise that lens caps made for perfectly good shutters, and your pocket watch may have needed rewinding before the exposure was done. In those days, "portraiture" could have been more descriptively described as "por-torture." Something had to be done, and it quickly was.

In 1840, Joseph Max Petzval, a Austrian professor of mathematics, designed a lens suitable for portraiture, and which was remarkably fast for the time. The effective aperture of about $f/4$ immediately cut exposure times from 15 minutes to about 30 seconds. This lens had a fairly narrow field of view that was fine for portraiture, but suffered from several aberrations, although some of them were actually desirable, for example, image softening towards the edges. However, it wasn't really suited for outdoor use at all, and certainly not for landscapes.

So, by the early 1840s, there were two lenses in general use: the slow, wide field-of-view landscape lenses, and the fast, narrow field-of-view portrait lenses. Soon, there also came to be two distinct classes of cameras: those employing portrait lenses and primarily used indoors in portrait studios, and those used outdoors for scenic and landscape work.

And with that behind us, we can now return to the question about "view" cameras and ground glass focusing. For all practical purposes, all cameras for many years used a ground glass to focus the lens. However, cameras employing portrait lenses, and designed for indoor portraiture, quickly became known as either portrait or studio cameras, for rather obvious reasons.

Cameras equipped for use outdoors with landscape lenses, however, could be called a number of things: landscape, or scenic, or still life; but in the early days of photography, all those things were generically referred to as "views," and a camera designed to take pictures outdoors with a landscape lens came to be known as a view camera.

The earliest designation of a view camera simply implied that it was normally used outdoors to photograph "views from nature" — as writers of the time invariably referred to landscapes and scenics that were photographed, as opposed to sketched or painted.

As time went by, view cameras evolved into more convenient forms, most with bellows, and designed to be folded or collapsed for improved portability. These more portable, folding outdoor cameras came to be known as field cameras. As field cameras evolved, they often became smaller, simpler, and eventually self-enclosed. When folded, the sides and focusing bed could form a box-like, self-contained unit. These self-casing field cameras are often referred to these days as folding plate cameras.

Over time, even studio, or portrait, cameras began to take on the characteristics of the more portable field cameras, and they, too, began to be referred to generically as view cameras. Eventually, the distinctions between many bellows-equipped cameras began to blur, but the one thing that tied them all together was the ground glass focusing.

Now, a hundred and fifty years later, we casually refer to all ground glass focusing cameras as view cameras without giving much thought to where the term "view" came from. The reality is that the "view" referred to is not the one the user sees projected on the ground glass, but rather, the original intended use of one of the earliest forms of this type of camera.

The following three articles are used with thanks to the Photographic Historical Society Newsletter, Ed.

PHS New England's monthly "Snap-Shots" newsletter suggests an inexpensive way to extend your table space at trade shows. Home Depot stocks 12x18 inch by 7 inch high stacking wire racks. With two stacks of three racks you can add 9 square feet of display space-60% more than usually available on a six foot table. The racks cost about \$5 each.

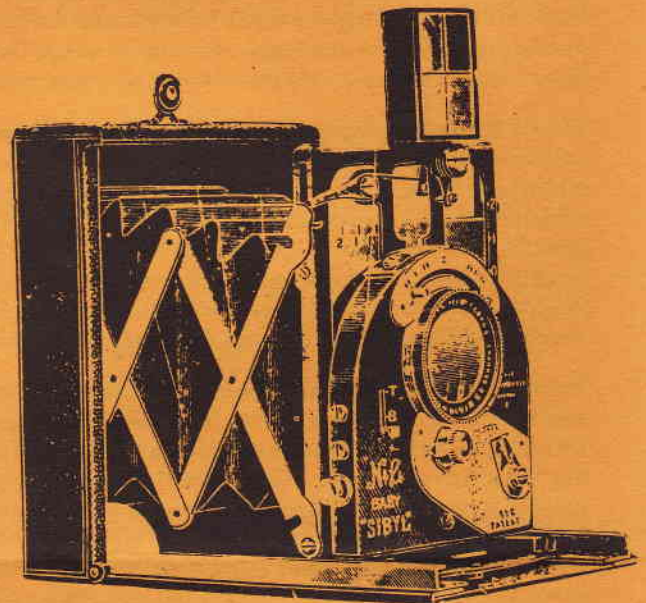
Now, You Can Make Your Own View Camera...And for under \$30!

"Take the challenge and assemble a late 19th century camera made entirely of heavy paper. It actually works and takes pictures with color or black and white film when you are done. Have fun while you learn the fundamentals of photography." It looks like a 4"x5" view camera complete with bellows, sliding rail focus and "tin can" lens. We assume there is a cheap 35mm camera hidden inside. The catch? Well, it is made of a mere **443** pieces! The camera measures 8 1/2" x 6 1/2" x 8 1/2", if and when assembled. Order # 17-L0788- \$29.95 from **Bits and Pieces** 1-800-Jigsaws. Ed. Note: This might be a fun puzzle for patient people.

Buying pawned merchandise is often like dealing at a flea market or garage sale. In good shops everything is marked and usually coded with the cost to the store of the loan and sometimes lost interest. If you can break the code you have bargaining power! The stores in Killeen were not very original in this respect. Almost all of them used the same code: D(1) I(2) R(3) T(4) C(5) H(6) E(7) A(8) P(9) X(0). So something marked ICXX cost the store \$25.00. And DIRTCHEAP was easy to remember.

-Joe Bailey

LEICA INTERNATIONAL PRICE GUIDE, 7th Edition: is now available from the Saunders Group, 21 Jet Drive, Rochester, NY 14624, as well as photo stores. It is a pocket sized 3.5" X 7" soft cover book of 120 pages. Suggested retail price is \$16.95 and an excellent guide for camera collectors, dealers and enthusiasts (This note from THE COLLECTOR, Northern Ohio Camera Collectors Society Newsletter)



Answer to This Month's Mystery Question

The **Keystone 60 Second Everflash, Model 850**, was made by the Keystone Camera Company, aka Berkey Camera. Berkey was the only US manufacturer to decide to make competitive amateur cameras using Polaroid film-whether Polaroid liked it or not. And Polaroid didn't. The Paramus, N.J. firm which had done well with innovative (and licensed) Kodak **Instamatic** type cameras with built-in electronic flash that preceded any from Kodak, figured it could do the same with instant cameras. The Keystone 60 Second Everflash, Model 850 looked like a winner. While no less compact than a real Polaroid, it had a built-in rechargeable electronic flash, large bright viewfinder, padded back and an easy to use, built-in timer. Attractively styled in basic black with red and chrome highlights, it had a front focusing lens and a convenient handle on the side. Priced well under Polaroid models, none of which had its total features, it might have been a winner. But Polaroid, which had a strong willingness for legal battles (which it also tended to win) said, "no way" and shortly after the Model 850 (and the Wizard XF-1000) appeared on dealers shelves they were recalled and, in theory at least, destroyed. Probably only a few thousand were made. Its value today? You'll will have to ask a Polaroid collector, if you can find one. McKeown's doesn't list this model but the Wizard XF-1000 is guestimated at \$12-20.